

hard check 251

"GEMS of MELODY"

PART THREE

Seōda Ceōil
An Dana Cuid

A Collection of OLD IRISH MELODIES

With Accompaniments for
PIANO or HARP.

Gaelic and English Words.

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\$1.25

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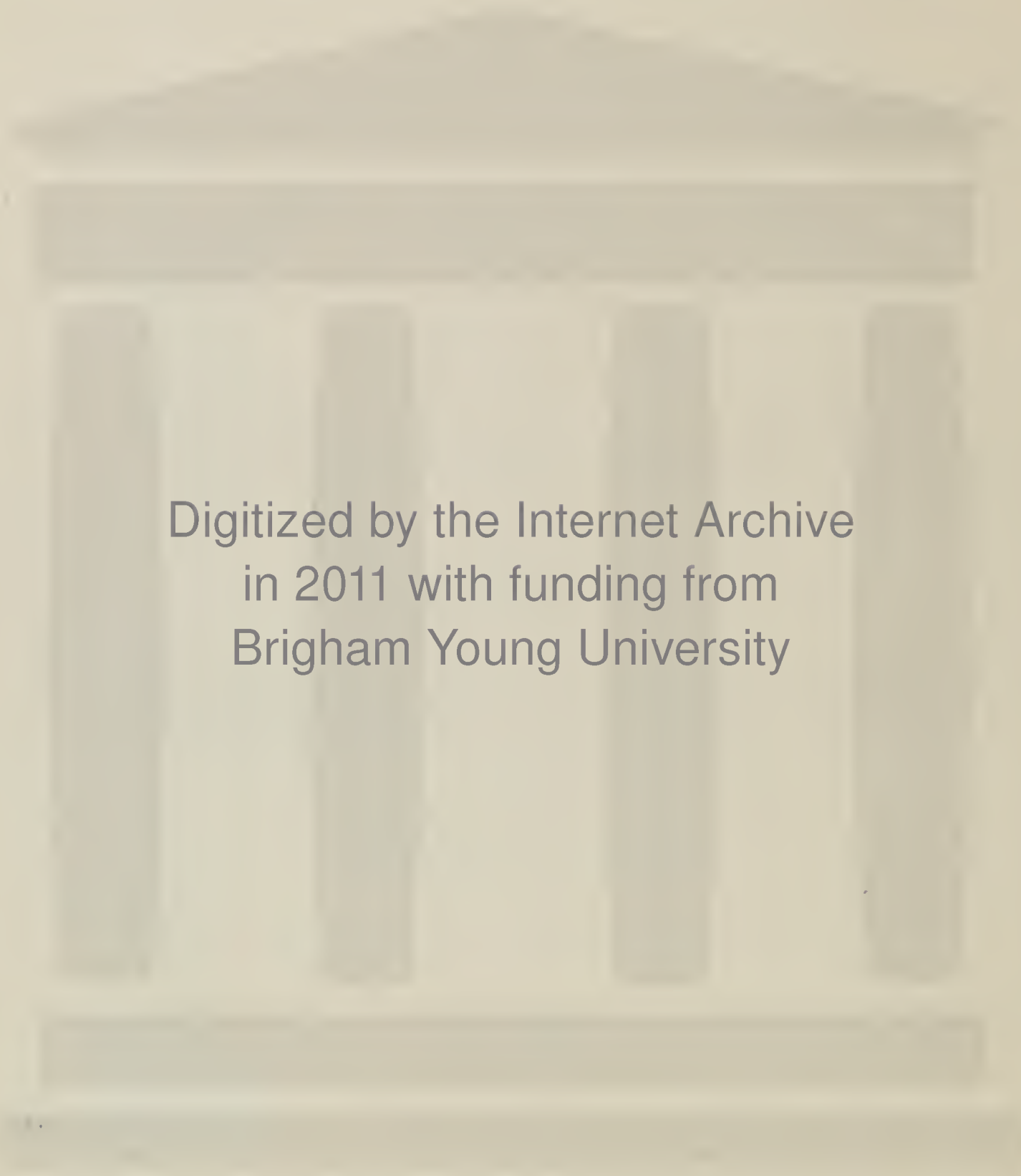
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PREFACE.

The Irish language has come to stay; prejudice and narrow-mindedness may hinder, but can no longer stem the tide of its advancement. As the language advances, so will also the demand for the music born of that language.

In order that this music be understood, I once more reiterate its underlying principles which are as follows. Though our modern major scale is sometimes met with, (which is really mode thirteen of the Gregorian modes) the modern minor scale, melodic or harmonic form, has no place whatever in this music, the airs being entirely modal, the ecclesiastical modes being the basis of their construction; to each air notes have been appended explaining its mode. Though micro tones are quite audible in the singing of the traditional singers, we know that these existed among the plain chant singers before the advent of the organ. We also know that, in spite of the key board temperament, the finer the ear of the professional singer, the more likely he is to make slight deviations from the key board temperament as do also good Violinists. I have found by listening to traditional singers, that the modal basis is the only one which can give us a sure guiding principle. Though the Ulan pipe (the only genuine Irish instrument left to us) is a free temperament instrument, no doubt, the ancient Irish harp, was a fixed temperament instrument and the harpers played in the modes, first, because they had no pedals and secondly to avoid the necessity of retuning, their instruments forbade any other condition of things.

It must be clearly understood, that the accentuation of Irish poetry is the true guide to the rhythm of the music which must be in all cases subservient to the rhythm of the poetry which is assonantal and totally different in construction to English verse; let our teachers of singing once try to realise this fact and they will endeavour to master a rhythm and phrasing which at first sight seems peculiar and arbitrary, but which, in reality, is based on sound principles. If our non-Irish speaking teachers of singing would take the trouble to sing for themselves the English version given with each song, they would get as good an idea of the original accentuation as could be gained by a non-Irish speaker. I have made the English version myself so as to tally as far as possible syllable for syllable with the Gaelic, to show the non-Gaelic speaker what the real Irish accentuation is and I have spared no pains to make the English version a reflex of the original.

As in part two of this work, so here, I have endeavoured to follow the principles advocated and exemplified by the best exponents of traditional singing. I am particularly indebted to *Mairéad ní Annaíam* for all the explanation and illustrations she has given me and for many songs which I have taken down from her.

Though I am heartily in sympathy with those who would wish to see a school of Original Irish Music, I think it is necessary before the advent of such a school of composition that musicians clearly understand the proper method of syllabing Irish poetry as known to the traditional singers; when this has been mastered, then, and not till then, shall we have true original Irish composition. Anglo-Irish poetry and music is but a poor makeshift for the real thing — **No National language, no National art.**

I have to thank *Catal Ó bairgill* who has transcribed the Sol-fa notation so carefully over the staff notes under my direction; this has been done to bring the melodies within reach of all. I have to thank *Liam Ó Dochartaigh* who also assisted in transcribing and correcting the words. I have to thank those from whom I collected the airs and those who transcribed for me the words from the singers. I thank *Aodhán Mac Spéarsáin* for "Domnall agus Mórán" and other Rathlin Island songs which will be printed in due course. We owe a debt of gratitude to *Aodhán Mac Spéarsáin* who has done real earnest work for the restoring and collecting of Rathlin Island stories and songs.

I dedicate this book to the memory of my wife who was a Noble helpmate and Inspiration to me in all my work and especially in my Gaelic work.

Carl G. Hardebeck.

Ǝamonn an Cnuic.

(NED OF THE HILLS.)

English translation
by
Wáire bean Hardebec.

Arranged
by
CARL G. HARDEBECK.

Adagio. (♩ = 92)

D is Doh. *mf*

Cia
Who

li-é rin a - murí a bfuil fao - har an a gúe aḡ
knocks there so late at my cot - - tage gate, When

maob - aḡ mo tóir uir - tóin ta? mī - re
moon — and stars are — sleep - - - ing? Poor

This air is from Father Walsh's little book. (It is in the Lah mode.)
C.G.H.5

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Allegretto

Éa - monn a' Ćmuc atá b'áir - ce — ruap fhuic, Ó r'íor - r'íubal
Ned of the Hill who is wea-ry — and ill, No friend — hath

più mosso

r'leib - ce r' gleann — ca. A laog' oíl r'á with curo — creud a
he for the seek — ing. The wild wind with sigh — and a

poco a poco meno mosso

déan-fáinn - re oúic Muna gcuir - fínn oir' beinn dem' gú
low wail - ing cry Tells his — sad tale to the emb -

a tempo

na 'Sgo b'fuit pú - rap go cuig' dá — r'íor r'íro — ead leat, 'S go
-ers For the poor rap - paree to the east — must flee, His —

||s :m :r |d :- :r .m |r *rit.* :- :d .r |d :- : | : : |

mbèi mīr a - pàon mūc - - ta.
cause — hath no de - fend - - ers.

|| : : | : : | : :m |d ,d.- :- :l, .t, |d :- :d .r |

līr fà-dà — mīr a - muiḡ fàoi
I'll o - pen my door though

pp

||m ,d'.- :- :t |l :- :l |s :m :r |d :- :r .m |f :- :m ,r ,d |

īneac-ta — īfàoi īloc, 'Sḡan rān - aet a - ḡam ap — aon
my lot — be poor, And shel - ter give thee till — morn -

||l, :- :m |d :- :l, .t, |d :- :d .r |m ,d'.- :- :t |l :- :l |

- neac, Mo īer - neac ḡan rḡur - mo — bīan-ap — ḡan cup 'Sḡan
- ing, With ging - am - gown and — plaid — of brown Your

piu mosso

||s :m :r |d :- :r .m |r :- :d .r |d :- :s |l :f :d' |

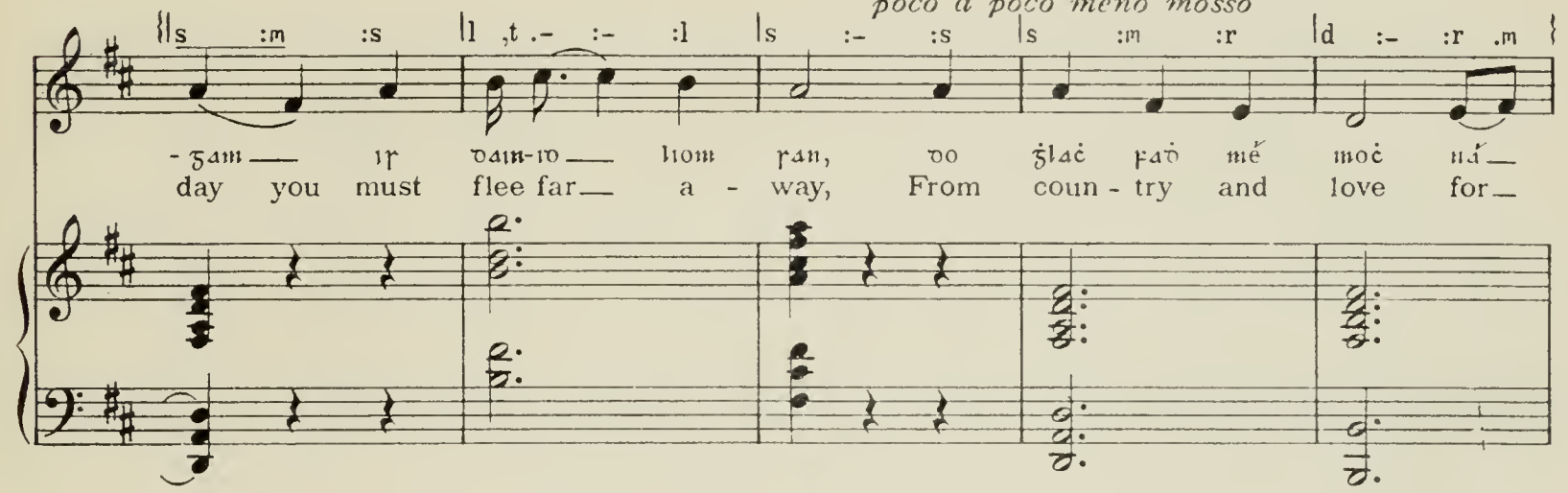
1ad — 4 — gam ap — aon — — cor, níl cap — aro a —
man — ly form a — dorn — — ing, At dawn of the



poco a poco meno mosso

||s :m :s |l ,t.- :- :l |s :- :s |s :m :r |d :- :r .m |

- gam — ir dain-ro — lion ran, oo glac fao mé moe na —
day you must flee far — a — way, From coun — try and love for —



||f :- :m (r d |l, :c :m |d ,d.- :- :l, .,t, |d :- :d .r |m ,d.- :- :t |

dean — — ac, S go gcaic — pro mé oul, cap paip i — ge
e — — — ver Those sol — diers bold with hearts — so



a tempo

||l. :- :t .l |s :m :r |d :- :r .m |r :- :d .r |d :c ||

roip, 'S — ann ná fuil ceann dem' gaol — — taib.
cold, Brave Ned of the Hills will find ne — ver.



Éire.

(EIRE.)

English Words
by
CARL G. HARDEBECK.

Old Irish Air.
Arranged by
CARL G. HARDEBECK.

Largo e molto e sostenuto. (♩ = 60) La mode.
Eb is Doh.

cresc.

English Words by CARL G. HARDEBECK.

Old Irish Air. Arranged by CARL G. HARDEBECK.

Largo e molto e sostenuto. (♩ = 60) La mode.
Eb is Doh.

cresc.

On yes - ter night all lone - ly — I

lay'd me — up - on — my pil - low — sad ly think - ing on the

cru - el heart - ed — ty - rants — bit - ter thrall. — When a

mf *sempre p una corda* *dim.* *pp*

This air I took from Mrs. Clandillon (Máire Ní Annagáin) Clonakilty, Co. Cork. It is, I consider, one of the finest examples, in its rhythm of the attention and care the Gaelic speakers bestow on their poetry and syllabic accent as being the essential part of the music.

The melodic and harmonic minor scales are modern innovations, and this air is in neither, but in a scale with the flat sixth and seventh ascending as well as descending. (Lah mode.) The accompaniment has been written in the spirit of this scale, and with the closest attention to the details of the rhythm of the words. C. G. H. S.

cresc. *dim.*

vis - ion — of rar - est beau - ty — to my side came soft - ly

cresc.

steal - ing — Her sad voice was sweet - er mus - ic far than

p *cresc.*

birds me - lo - dious call. — How grace - ful — and how

p cantando

no - ble — queen - ly, — pure and ho - - - ly Of

||1 :- .s :l ,l .t |d' ,d' .- :t :- .,s s lt ,t .- :- .,t l ...l }

píob ir sí - le ir ród - is hom ná - an ea - la — ap linn 45
form of rad - i - ant beau - ty that by na - tions — might be a -

||1 :- l- .,m m | l :- .s :l .t |d' .t :- :- .,l }

ruáin — bí a gúc éom binn le rmóil in, — ra
- dor'd. — And in tones most sweet and ten - der — of

||s ,f .- :- dim. :m .,m |r :l, :- .,t, |d >t, .- :- :d ,r .- }

leac - ain — map na pór - aí 'Sa cúl - in — creac - ac
sor - row's — sore af - flic - tion In quiv - 'ring — ac - cents

||m ,f .- :- :m | r ,r .- :- |d :- ,d |d :- l- :- ||

óm - pac — a' tuir - im — léi go ráil.
sigh - ing — she plaint to — me out - pour'd.

dim.
 D'fior-puirgear fém de'n rí-bean 'de'n tír nó tpeib ar
 Say, thou queenly mai-den I pray thee tell me

mf Tri Corda.

trúob í 'de'n bail-e com-nuire mbíod rí— nó'n bean í— cur i mbíon.— *San*
 tru-ly who art thou from whence comest thou I fain would know of thee.— Why

táir - la rí háir oim-éill— cóm deán-aé— ran 'ran oró-ce— *San*
 roam - est thou in dark-ness— a - lone with none to guard thee— Thy

éin-ne beó 'd' com-leac— acé í ag ríor - íleao deóm.— *An tú*
 name, thy cause of sor-row— I charge thee tell to me.— Art thou

Un poco più mosso. (♩ = 80)

||1> s :- :- :l ,l t |d' t :- :- :- ,d | 1> ,l :- :- ,s ,l ,t }

Pal-las ——— nō an tū bē-nur ——— bī pōr-ta ——— ze bul-can,
 Pal-las ——— art thou Ve-nus ——— who woo'd ——— the dark-hair'd

||1> :- .t 1 s |m :- ,m | *accel.* l :- .s :l .t |d' :t :- ,s s |t .t :- :l }

cēp - ouh ō - nō an tū an La - dy nō an veig-bean zan
 Vul - can? Per - chance thou art that la - dy most stain-less and

||1> :- l :- ,m m | l .s :- :l .t |d' t :- :- .l |s f :- :- :m ,r }

Meno mosso.

ceó ——— An tū Ju - no ——— no fair Hē-len ——— tūg Páir-ir ——— zeal ō'n
 pure ——— Artthou Ju - no ——— or fair He-len ——— who stole from - Greece bright

||m :l :- |d' ,d .t ,t :d :- .r |m ,f :- :- :- ,m | p r :- ,d |d :- ||

a tempo

πάρεις leac t'aimm - re a-noir mār mēin leac, ——— nō cá bruit vo g'nō.
 Pa - ris La - dy dear I fain would know now ——— thy will with me.

R.H.

|| : | : | : | : | : | : | : | : |

p ^d d .- :- t₁ t : d .r | m₁ l .- :- :- , l }

M' ann - re a - noir ma' m₁ ein leat, i
Sad am — I indeed and lone - ly — my

ff *Tri Corda*

una Corda p

||s, f. :- :m ,r |m :l, :- ,t, |d :- .t ,t :d .r |m, f. :- :- .m |

The name of the Lord is truth, is Eir-e my children lie in bondage in

||r :- |d :- .,d |d :- | - :- .l, t, | d :- .t, :d .r |m ,l - :- :- .,l |

éin éap̃ na cōip, — l̃r ʒo b̃p̃ul mo élañn o'á ʒc̃éar-aò — 'ʒe
 slav - 'ry's dire thrall — Ov-er sea from me they're fly - ing — By

[illegible]

Allegro maestoso (♩ = 100)

||r :- :d .,d | d :- l- :- .m ,m | l :- .s :l .t |d' :t :-.,t | l ,s.- :- l- :- .l ,t }

μου εὐχόμενοι πάντες. Ἀλλ' ἐπεὶ ἡμέρα ἀνταρτίου ἀποδοῦναι τῷ κυρίῳ ἔσται, τότε καὶ ὁ κακός
mourn for them all. But the day of re-trib-u-tion Shall come to— ev-il -

ff Tri Corda.

||l :- ,t .1 ,s |m :-.,m | l :- .s :l .t |d' :t- :-.,s | t .t :- ll :-.,l }

ἐπὶ τῶν ἐχθρῶν αὐτοῦ. ὁ κύριος ἡμῶν ὁ θεὸς ἡμῶν ὁ ὤκτις ἡμῶν ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός. ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός. ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός.
- do - - ers The ty - rant's power be bro - ken His host flee in dis -

ff

||l :- l- :- .m | l :- .s :l .t |d' :t :-.,l | s :- .f |m :- r |m ,l :- l- :- .t, }

ἡμεῖς ἐπὶ τῶν ἐχθρῶν αὐτοῦ. ὁ κύριος ἡμῶν ὁ θεὸς ἡμῶν ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός. ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός. ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός.
- may — Our drums shall sound for bat - tle Our host shall stand u - nit - ed Our

stacc.

Meno mosso.

||d ,d :- :- .t, :d .r |m ,f :- :- :m | con forza r :- r :- :- ,d |d :- l- :- ll

ἡμεῖς ἐπὶ τῶν ἐχθρῶν αὐτοῦ. ὁ κύριος ἡμῶν ὁ θεὸς ἡμῶν ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός. ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός. ὁ ὠκεανὸς ὁ ὕψος ὁ οὐρανός.
arms — shall be vic - to - rious — That glo - - rious day.

ff

Domnal a5ur Mór a5.

(DONALL AND MORAG.)

Allegro vivo. (♩ = 104)

Verse I. bā mór - an de luēt

uairle ann ír tuat - an - aís na h-Alb - an bā Cap - tam in - bíp - Raop - a ann 'San

Chorus.

pat - aó a mór - ne a mairb - aó 'Se Dom - nal 're Dom - nal ír Mór - a5 a mór - an

bam - ír 'Se Dom - nal ír Mór - a5 a mór - an bam - ír an - meall.

I got this air from M^r Weir, Rathlin Island.

C.G.H.5 This accompaniment will do for all other verses except verse 6

Verse V. ba τῆ - ῥῆ οὐε λυέτ

ῥῆῖλ ἀνν Κοῖν ματὲ 'ρα τῆρὸ cum τερ-μῆνν Μαῖς-τῆρ ροι-λε ἱρ μῆν - ἱρ-τῆρ 'ῤυρ

Chorus.
ῥῆῖ - α - τοῖρ Μαε Κοῖν - ματὲ. 'Se Doῖν - nal 'pe Doῖν - nal ἱρ Μὀρ - ας α μῆν - αν

ῥῆῖ - α - τοῖρ Μαε Κοῖν - ματὲ. 'Se Doῖν - nal ἱρ Μὀρ - ας α μῆν - αν ῥῆῖ - α - τοῖρ Μαε Κοῖν - ματὲ.

Verse VI. 6a p'obairé a5 an

bean-air - ió 6a r5al - a - 5ann a5 na fear - ban-tann 6a fear a tige ir bean a5 - e 'rmo

Chorus.
fear-fear a5 mo fear-mac-air. 'Se Domh - nal 're Domh - nal ir Mór - a5 a m'gn' - an

ban - fir 'Se Domh - nal ir Mór - a5 a m'gn' - an ban-fir am - meah.

Verse VII. ba ol ann rba

ceol ann lr cui - le reort deo - ne ann ba broidgeann ann ni toll - ann ann Ann

Chorus.

dero an dunn ra ba ann. 'Se Doim - nal 're Doim - nal ir Mór - a5 a mighn' - an

bam - fir 'Se Doim - nal ir Mór - a5 a mighn' - an bam-fir ann - meall.

Verse II.

ba molt a b'féarrr ra éruaie ann
 'Da mórda leir an zealban
 lr Cailleac glar nan cubaran ann
 lr í a5 fuairre an t-eanbhuir.

Verse III.

ba ceare ann ir ba géad ann
 lr r5oir ir duirín rgarb ann
 lr ra méad de éanlaicib a ba ann
 lr í ceare nan éan a b'féarrr a
 ba ann.

C.G.H.5

Verse IV.

ba móran de lur garraide ann
 An Corra mille ir an carbard
 ba móiceatar a5ur an rucartar
 lr an eorua ra na colzann.

Séanlar óg.

(YOUNG CHARLES.)

Soh. mode
Doh is C.

Maestoso marziale. (♩=72)

{ .,s | s :- .,l ls :f .l | s :f ls :r }
 A Séan - lar óg a — me Ríog Séanlar

|| f :- .,f lf :s .,s | f :d ld : r .m ,f | s .s .,l ls :f .s }
 'Sé no mór - éireac do éiríall ar Éir - inn Dan — aon ruath - ne bròg ort —

|| l. ,l .- :f lf. ,f .- :l .,l | d' :- .l ls .l ,s :f .l | s :- ls : ||
 ríog, aí nó léin - ead áit a5 cor gairt leir — na 'Fhainn caig.

I took this air down from Ann Tracey, Greencastle, C^o Tyrone.

C.G.H.5

Chorus.

|| s :- ls :f .,s l .l.-:-,s lf ,r.-:- f :- lf :s .,s f .,f.-:-,d ld.,r.-:-.m ,f. }

Rò mò 'rè to beat-a — 'na bail-e — Rò mò 'rè to beat-a na bail-e —

|| s :- ls :f .,s l .l.-:-,f lf ,l.-:-,l | d' :-,l ls .l ,s :f .l | s :- ls : ||

Rò mò 'rè to beat-a — 'na bail-e — a - noir aḡ teac̃ — a' t-ran - maḡ.

|| : | : | : | : s :-,l ls :f .,l | s .:f ls ,r.-:-,r }

'Sé mo ep̃at̃ ḡap in - tou naé b̃reic-im — Mur

|| f :- .,m lf :- .,s | f .d ld.,r.-:- | s :- .s ls :f .s }

m̃bernu — beo 'n-a ḡiat̃ aḡt reac̃ - main — S̃ap - lar óḡ 'ḡur a

|| 1 :f lf :l .,l | d' :- .l ls .l ,s :f .l | s :- ls ||

iní - le γαίρ - γιό-εαί 25 cor - γαίρτ leir — na Πρανν - εαίς.

Chorus.
|| s :- ls :f .,s | l .l .:- .,s lf ,r .:- | f :- lf :s .,s | f ,f .:- .,d ld ,r .:- .,m ,f }

Ró pò 'ré to beač-a — 'na bail-e — Ró pò 'ré to beač-a — na bail-e —

|| s :- ls :f .,s | l .l .:- .,f lf, .l .:- .,l | d' :- .,l ls .l ,s :f .l | s :- ls : ||

Ró pò 'ré to beač-a — 'na bail-e — a - noir aς τεαέτ — a' τ-ram - παρό.

|| : | : | : | :r | s :- .,l ls :- .,f l | s :f ls :r }

Τα Σέαρ - lap óς aς — τριπλή τερ παύλ - e

|| f :- .,m lf :- .,s | f :d ld :r .m ,f | s :- .,l ls :f .,s |

bēro riao leir - rean cūp - la ḡaro - a bēro riao leir - rean

|| t. ,l.:- .,f lf :l ,l | d' ,d.:- .,l ls .l ,s :f .l | s :- ls : ||

Ἑρμηνεύς ἢ Σπῆρμι - ἰς ἢ βασι - λῆος ἢ ἡμῶν - ἀρ ἑρμ - - εῖς.

Chorus.
|| s :- ls :f .,s | l ,l.:- .,s lf. ,r :- | f :- lf :s .,s | f. ,f.:- .,d ld. ,r.:- .m ,f |

Rō mō 'rē to beāt - a 'na bail - e Rō mō 'rē to beāt - a 'na bail - e

|| s :- ls :f .,s | l ,l.:- .,f lf. ,l.:- .,l | d' :- .,l ls .l ,s :f .l | s :- ls : ||

Rō mō 'rē to beāt - a 'na bail - e a - noīr aḡ teāct a' τ - ραμ - μαρό.

23

(DRUIMIN DON DEELISH.)

Music arranged
by
CARL G. HARDEBECK.

Doh is C. { :m .,f }

The Clandillons in their book make the first two verses of this air close on D. I have not found any other version of it given the same way, but I have adopted theirs, considering it the most beautiful. C.G.H.5

m' :r' .d' :m' .r' | d' .t :s .f :m .f | r ,d .- :- :d | r :- : : :
 -las! bit - ter - woes on - the - land of - the Gael.
 p *una corda* pp
 Nil fear - ann, nil tigeat 'gam, nil fí - on - ta ná
 The tyr - ant de - stroy - er tore me from my
 ppp cantando
 s :- :s .l | t .l :s :- .l | t ,d' .- :- :r' .t | d' .t :s .f :m .f
 ceól home, Nil plaric - ió am cóim - deac, nil raol - te ná
 Op - press - ion, in - just - ice have caus'd me to
 r :- :d' .t | s .l :- :- :r' .t | d ,r .- :- :- ,m | f :- .s :l | r :- :d' r' |
 p mp p f
 rloḡ; Aḡ aḡ ríor - ól an uir - se, so min - ic ra ló, Aḡ - ur
 roam. Full heart - sore and wear - y I wand - er a - lone, While mine
 m' :r' .d' :m' .r' | d' .t :s .f :m .f | r ,d .- :- :d | r :- :
 beac - uir - e' r fíon aḡ mo nam - ióib ap bóim.
 en - e - my joy - ous - ly feasts in my home.
 p p

:m .,f | s, ,d' .- : - :d' .,t | d' r' .- : - :r' .,t | d' .- .t :s .,l | s : - : - }
 O'á — b'raígnn-re — ceao — aís — nír, — nó — maò — aipe ar an gceolónn,
 Yet, — hope on! — de — spair not! — the — foe's — day is o'er.

Red. * *Red.* * *Red.* *

Molto mosso furioso. (♩ = 96)

|| t .,l :s : - .l | t ,d' .- : - :r' .,t | d' .t :s .f :m, f .- | r : - :d' .,t |
 Sar - 'ruais ro leròb - Finn — map ro leròb - Finn — rean-a bròs, Trí —
 Wrong and in - just - ice — shall tri - umph no — more; For —

|| s ,l .- : - :r .,t, | d ,r .- : - :m | f : - .s :l | r : - :d' .r' |
 chao - aib — 'r trí — aill - ib, — 'r trí gleann - taib 'oub' ceois, Aís — ur
 proud - ly — re - - turn - ing, — o'er hill and o'er dale, Shall a -

a tempo maestoso

|| m' :f' .m' :r' .t | d' .t :s .f :m .f | r ,d - : - :d | d : - : ||
 rúo map — a — bréas — Finn - re an oruim - Finn — ronn ós.
 - wak - en — once — more — the glad — song of — the Gael.

dim.

|| 1 ,ta .- :l .,s || ,f .- :r .,l | r' .d' :- .l ls .f :- .m }

gēll - eaō le pa - na rōrō San buill e — ro bual - aō — aēt
 pin - ing in slav - er - y with - out one — bright hope that — their

f

|| r .r :- .,d lr : .,l | r' .r' :- .d' || .s :- .l }

puil - rēin — so laḡ. lr ē deip — mo at - aip — naē
 land will — be free. But time there — was once when — we

dim.

|| d' *dim.* .d' :- .,l ls .m :d .,l | r' .r' :- .d' || .s :- .l }

am - larō — ro bī an cār. l nēip - mī — paō ō, nuair a
 met them — in fierce ar - ray. Those bold for - eign thieves, who came

|| d' .d' :- .,l ld' : .,l | r' .r' :- .,d' || .s :- .l }

ēiḡ - eaō — na Sail. Aēt ḡair - ḡiōte — lr tēim - ēip — le
 ov - er — the sea. When Er - in's — brave her - oes — with

|| d' .d' :- .,l |s ,m :- d ,m | r .f :- .s || .s :- .m | r .f :- .s l : .l {

ḡae - ḡe - 'rle clariḡm - ḡe Ḃḡ ionn - ruiḡe a uam - ad - ḡan tuiḡ - re - ḡan rḡad. Ni'l
 sword and with battle axe. Gave fight to the foe - men by night and by day. I

|| r' :r' ,r' - || .s :- .,l | d' d' :- .,l |s ,m :- d ,m {

ḡior aḡ - am ḡem é - an ḡior é - nō bḡeas - é Ḃḡt
 know not my - self wheth - er this tale - be true or false. But

|| r .f :- .,s || :s ,m | *dim.* r .r :- .,d |r : | : | : | : | : ,m {

ḡm é - an ḡḡeal map a u - ab - ḡann - mo ḡaro. lḡ
 that is - the sto - ry I heard my - dad say. 'Tis

|| r .r :- f ,s || .,l .:- .,s | l ,ta - :l ,s || .f :- r ,r {

maipḡ ḡan me ḡā - rḡa - ḡo lei - ce ir ḡo lāi - - ḡm ḡo
 great on me the sor - row - that I'm not in my man - hood That

d r m f ls :s .l | s ,m .- :d ,m .- ls : m | r :f .s ll l .l .- :- .s }
 mbreac - no - éann an cár ir so bfeic - finn mar a - cã. Mè fém 'sur mo éar - cã - na — lr
 I might un - der - stand all the bur - dens Er - in bore. My - self and my bro - thers — Would

ll ,ta .- :l ,s .- ll ,f .- :r .l | r' ,r' .- :d' .l ls .f :- .m }
 nac - a - maor i rraim leo. So nuaig - fea - maor na Saill reo. — le
 forth un - to the bat - tle For Er - in my dear coun - try, — and

llr :r ,d lr : .l | r' ,r' :- .d' ll .s :- .l | d' ,d' :- .l ls ,m .- :d . , l }
 clár éann 'sur le gá. Do leis mè - fénir gála — ar brian mór nís éir - eann. So
 free - dom once more. I've oft read the sto - ry — of Brian king of Er - in. How

llr' ,r' .- :r' .d' ll .s :- .l | d' ,d' :d' .l | d' : .l }
 deac - aro ré le céar fear — le loc - lann - aigib a' pléirde. Sur
 he and his brave sol - diers — the plun - der - ers did slay. He

||r' .r' :- .d' || .s :- .,l |d' .d' :- .,l |s ,m :- :d ,m }
 maipb ré — na céad - ta — ir puais ré — so léir — tao Mac
 rout - ed — in thou - sands — the proud Dan - ish Vik - - ings Not

||r ,m :f .s || .s :- ,m |r .f :- ,s || : ,l }
 ma - cap oe na méir - ligib — cap fáis ré — 'na óeiré. niri
 one of their great lead - ers — es - caped from — the fray. I

||r' :r' ,d' .- || .s :- ,l |d' .d' :- ,l |s ,m .- :d ,m }
 fíor know as - am péin é — an fíor é — no bréas é. Aic
 not my - self wheth - er this tale — be true or false, But

||r .f :- ,s || :s ,m .- |r .r :- ,d |r : ||
 rin é — an rgeal mu - ra éir opm — a leis? .
 that is — the sto - ry our fore - fath - - ers say.

Oc, Oc, Eirig leigear O!

"OCH, OCH, EIRIE LIGIS OH!"

English words by
CARL G. HARDEBECK.

Arranged by
CARL G. HARDEBECK.

Andante mosso. ♩ = 88 (G is Doh.)

Oc — a mbéinn féin in
Och, if I were in

Air - de Cuan in a - ce rhab a - tá i - b'ao uaim, ba —
Air - de Cuan 'Tis I that would n't leave it — soon, 'Twas

an - naim hom a - cúl ar cuairt So — gleann na Cuaic le Domh - nairg
pleas-ant going a court-ing down The — cuc - koo Glen on Sun - day,

Note. This melody is in Lah mode though F# (te) and C (fah) do not appear in the melody.
C.G.H.5

a tempo

.s₁ .l₁ | d .d :s₁ .s₁ | m₁ .s₁ :l₁ :- . | d .s₁ :s₁ .l₁ }

Α - γαρ οὐ οὐ Εἰρ - ις λεῖς - ear ο — Εἰρ - ις lon - τoub
 But its Och Och Eir - ie lig - is o — Ei - ri lon - duv

|| d .r .m :s | l- :~ a .m .r | m .r :d .s₁ | l₁ :l₁ ||

rit. *a tempo*

α - γαρ — Ο; — 'Sé mo éporōe 'τὰ πρὸν α' γ βρὸν — αέ.
 a - gus — oh, — 'Tis my heart that's black with sor - row.

rit. *a tempo*

: : : .d ,r | m .m :r ,r .d }

Nac — τρι - ραέ μι - re ανη
 It's — me that's wea-ry - ing

tri corde *una corda p*

|| l₁ .s₁ :l₁ : .l₁ | d ,d .r :m ,m .m | s .m ,r :m : .d ,r }

ρεο lion pém Nac n'aitēm zue collig lon - τoub nō an tréun,
 here my lone, With - out — one word of news from home, The

rit.

gear-ban rìol - aè naor-ghàc pèim Sur ean aic - um pèim a' Dom - naè
 corn crake's croak would mus-ic be, And its och the pleas-ant Sun - day

a tempo

A - gur oè, oè, Eip - is leig - ear o, Eip - is lon - rub
 But 'tis och och Ei - ree Lig - is oh, Ei - rie lun duv

rit.

a - gur O, 'Sè mo éporde 'cà trom a' b'ion - aè.
 a - gus oh, 'Tis my heart that's black with sor - row.

A — mbeàr a'gam pèim aè coit 'r plàn —
 If — I had but a boat and oar —

tri corde *una corda*

|| d , r . m : m | s . m . r : m : - . | m . m : r . d }

D'iomá - pa - inn *leir a' — tráinn, —* *Dúit 'sur Dia go*
I would see this *place no — more, —* *I'd hie to my*

|| l, . s, : m, : . d , r | m rit. ., r : d . s, | l, : l, ||

rroic - rinn rlan, *Go —* *bfaig - inn báir i* *n-Éir - - inn.*
own dear shore, *Were it* *but to die in* *Eir - - inn.*

a tempo *{ : . s, , l, | d . d : s, . s, | m, . s, : l, : - . | d . s, : s, . l, }*

A - sur *oé oé Éir - íg* *leis - ear o, —* *Éir - íg lun - dub*
But 'tis *och och Eir - ie* *lig - is oh, —* *Eir - ie lon - duv*

a tempo

|| d rit. . r , m : s | - : - . m , r | m ., r : d . s, | l, : l, |

a - sur — O, — *'Sé mo* *choire tá trom a' bhoi - - ac.*
a - gus — oh, — *'Tis my* *heart that's black with* *sor - - row.*

Cat Céim an Fiaó.

Andante con moto. ♩ = 80

(Key D)

Coir—
To—

abann Gléanna'n Cé-ma in Uí - Laois - aip - e 'reao bím-re map a
sweet Glen Kee - ma-nee-a in her beau - ty ex - cell-ing I—

Lento. ♩ = 44

nó éan an fiaó 'ran oí - ée éun ríop - éo - la rós - - - - - all 25
strayd where deer were seek-ing their night's peace-ful rest I

R.H. R.H.
L.H.
Ped.

Note. I got this from Margaret Neillon. Co. Tipperary.

C.C.H. 5

|| d .d :r .d |d ,d .- : .r |m .s :l .t |r .d' : .t ,l |s ..l :m .r |m .r : .r }

maicnain real lom fèin — a' dèan - am mo rnuaintce Agus eir - deact i scoil-tib le
sat me down to dream-ing and mak-ing med-i - ta-tion The calm for-est mus-ic with

Allegro. (♩ = 104)*con mosso a vito*

|| d :d .,d |d :- : .s ,s |s ..l :d' :- .l }

binn guc na n-eòn. Nuair a cuai - - a'n caic agus
peace filled my breast. Sud-den trum - - pets blare and

||t ..d' :r' :- .m' |d' :- .l :t ..s }

teact a - nnap 'sur sìlòp na n-eac a'
tu - mults sound the din of bat - tle

Lento.

||l ..d' :r' :- .t |d' ..l :t ..s :l .l |t :t .l .t .l |s : .m }

teact le rianp le puam an airm do chit an rhab 'Snàp
shook the ground the tramp of hor - ses com-ing near Broke

Allegro.

Tempo I.

37

{s .l :t .r' |d' :- | m .d :r .d |d .d : .d :d .r }

mèinn hom a nglòr Can - a - d'ar so nàin - ad - m'ar mar èioc - f'ar
on my lis'-ning ear Came the cru - el slaugh-ter - ers like to a

Lento. ♩ = 44

{m {s {s :l .t |r' .d' : .t .l |s :- .l |m :- .r |m .r :r }

g'ar-da de con - aib m'ine 'Sur cuimh mo èiride na r'ar - f'ar —
fu - ri - ous tor - rent rush - ing My heart was an - guish riv - en

Adagio.

{d .d:d l- :d |d :- l- :- | : : | : : | : : | : : }

o'f'as - a - d'ar san treòir. strick - en with des - pair.

N'or — fan fear bean na pàir - de um
Now — all the land is ring - ing with

Lento.

||m .s :l .t |r' .d' : .t .l |s .,l :m .,r |m .r : .m |s :- ,s .l .m }

Àit - neab na òrion ta na gair - ta goil ro bì 'cu 'rha míl - te o - la
end - less despair-ing The ex - iled and the home-less are wail - ing ev - er

a tempo

||s :- .,l s |m :- : .m |d .d :r .,d |d .d : .r }

gòn ————— An fàc - aint ar an nàp - da go
more ————— Be - hold-ing dai - ly, hour - ly the

R. H. R. H.
L. H.

Ped. *

||m .s :l .t |r' .d' : .t .l |s .,l :m .,r |r .r - : .r |d ,d - :- .,d }

lāi - òir na òim - ceall An lāin - ac 'gur as lōn - aò 'ra5 r5a0i - leaò 'na
rav - a . ges of hell hounds Their plun - der-ing and slay-ing from moun - tain — to

con fuoco

||d :- : .,s |s .,l :d' :- .l |t ,d' .r' :- :- .m' }

òrpeò An lu5 gur leat a b'ao i gcéin — 'Sé
shore A - rose the shout both near and far — Come

Ped. *

ὁὐβαιρε forth and ride the ridge of τριάλ war.

"ἑλῶν-ριὸ so meap τὰν cat οὐά map ἴρ τείξ-μιρ 'να ἐδῶναιρ".
 scat-ter and smite the Sax - on host Be they for ev - er lost

Tempo I.

Ἡ - να - ναρ na πᾶν - ῥιρ ζυρὸ-ιμ ἄτ - αρ αρ Ἠλᾶν-να ἑλῶναιρ Ἦιμ -
 He - roes came and war - riors bring-ing joy un - to the hope-less ones Once

- ἄιν - εα - ναρ na πᾶν - ῖς le πᾶν - αῖρ αρ ρεὸλ.
 more the foe is fly - ing and scat - ter'd his host.

||: : : : : : : : : : : s :- m }

Níor —
But —

||d ,d .- :r ,d ld .d : .r |m .s :l .t |r' .d' : .l | s ,l .m :- ,r }

bfaoa óimn go ocaing lán lán - ip 'na ocaing! Sur rgaipa-aap — ap
ah! not long we wait-ed till came the foe we hat-ed A - scat-ter-ing — and

Lento.

||m .r :- ,m | s :- l .m |s :- .l s | m :- .m }

noaim-e'r — gac maolinn — faoi'n — sceó bíh
blight-ing — with ruth - - less' slay - - - ing hand De -

Red. *

||d ,d .- :r ,d ld .d : |m .s :l .t |r' .d' : |s .l :m .r |m :- r }

bappaé 'na bun-báil 'cu bap-nett a - gur beecher heoger a - gur Sweets 'na
- spoil-ing, de - vas-ta-ting Crom-well and his min-ions lead-ers of a cru - el

Furioso, Allegro appassionato. ♩ = 112

|| ḍ .ḍ :ḍ ,ḍ .- ḷḍ : | ṣ .ḷ :ḍ' :- .ḷ | ṭ ,ḍ' .ṛ' :- :- .ṃ' }

mil - te eil - e leò Rì na b'fearc so leas - aib' iad san
mur-d'rous hell-ish band God of Ven - geance strike them stark that

Red. * Red. *

|| ḍ' . . ,ḷ :ṭ . ,ṣ | ḷ .ḍ' :ṛ' . ,ṭ | ḍ' ,ḷ :ṭ ṭ ,ṣ :ḷ ,ḷ }

clú san mear san pàc san réan So teim - sib' meara i mearc na
in this land wrought hav - oc dark A - mong the damn'd be num - ber'd

Lento.

Allegro.

Tempo I.

|| ṭ :- .ḷ ṭ ḍ ḷ ṣ :- .ṃ ḷ ṣ .ḷ :ṭ ,ṛ ḷḍ' : .ṃ ḷḍ ,ḍ .- :ṛ ,ḍ ḷḍ .ḍ : .ṛ }

brian san fàr-ir-ionn so deò. Cèad mol-aò mòr le h-ìora nàp
they for ev - er and for aye. Praise God a - bove for ev - er who

|| ṃ ,ṃ .ṣ :ḷ ṭ ḷṛ' .ḍ' : .ṭ ḷ ḷṣ .ḷ ṃ ,ṛ ḷṃ .ṛ : .ṛ | ḍ .ḍ :- .ḍ ḷḍ :- ḷ - :- ||

òio-la-map ar an t-òirp A'c beic a'g dèan - a'nn grunn dè 'Sò' inn-rinc ar ròg.
from us our bondshàth riv-en To hearth and home re-store us. Now joy-ous - and free.

Red.

bó na leat-dáirce.

Allegretto scherzoso. ♩ = 66

(Doh is E)

f *p*

ṡior coir na

rit. *a tempo*

tuinn-e 'reab beauiḡ-eab mo éab - - a. 25 Diab-muio ó

Red. *

rit. *a tempo*

Duill-eain ó bapp-a na h-Aiob - - ne Mac Dear' éar

Red. *

This song must be taken according to the metronome, not too fast. In the last bar of the Chorus the note D was in the original. This leading note did not seem in keeping with an Irish air and as some sing C instead of D, I have written C in this version.

rit. *a tempo*

at - ar tom eui le faili i Ear - bað to - bac to

rit. *a tempo*

Red. *

Tempo giusto.

bí ar an gelað - aipe. bó bó bó na leat -

- aðaipc - e! bó bó ri'n třeau - áaor aðar - cað;

bó bó bó na leat - aðaipc - e bó öruun - fíoun

||r :m :r |d :l, :l, |d :- :d | : : | : : }

de - ar̄ a' r̄ n' f̄eao - ar̄ c̄ā b̄f̄uiḡbinn i.

f

|| : : | : : |d :m :s |s :s :s |l :l :l }

b'f̄eap̄p̄ liom n̄ā r̄ḡill - m̄ḡ zo b̄f̄eic - p̄ann mo

p

rit.

Red. *

||t :- :- |s :- :m |m :m :m |s :m :r |d :l, :l, |d :- :- |r :- :- }

ēap̄p̄ - - a Āḡ teac̄t̄c̄um an̄ r̄op̄ - a' r̄ ap̄ m̄a'ro - m̄ n̄ō 'r̄t̄ - - o'iōc̄e

a tempo

rit.

Red. *

||m :s :s |s :s :s |l :l :l :l |t :- :- |s :- :- }

Ċā - f̄a'ō r̄i b̄ann - ne r̄om b̄eac̄ - ōc̄ - a'ō r̄i uan r̄om

a tempo

rit.

Red. *

Red. *

a tempo

||m :m :m |s :m :r |d :l₁ :l₁ |d :- :r |m :- :- }

Ĉup - peat' rí jack - i - oin' deat' ap' mo' ĝual - - ann. bō

||r :- :- |d :m :s |l :- :s |m :- :- |r :- :m }

bō bō na leat' - aōape - e bō bō rí'n

||a :l₁ :l₁ |d :- :r |m :- :- |r :- :- |d :m :s }

z'ean - eap' aōap - eac' bō bō bō na leat'

||l :- :s |m :m :m |r :m :r |d :l₁ :l₁ |d :- :d ||

aōape - e bō o'pim-pionn' de - ap' a' n' peat' - ap' eā b'piz'ionn'

||s: .l: .t: |d: .r: .m: |s: .l: .s: |m: : .m: |s: .s: .s: |s: .m: .d: }

can'- main na h-óig' í, 'r'í can'- main na h-aoir' í Can'- main ar rinn - rir' í

||m: .r: .r: |r: .: .m: .f: |s: .l: .s: |s: .: .m: .d: |d: .r: .m: |f: .: .m: .f: }

can'- main an gaoil í — Tá rí 'noir' aor - ta aét reac - tac a' tréan Níor

D. C. al Chorus.

||s: .l: .s: |s: .: .m: .d: |r: .: .d: .d: |d: .: .: ||

éail rí a neart, a' r' níor r'píoc rí, do béim.

N.B. Omit introductory quaver C in singing Verse 4.

2.
Tá mór-ríocht an bheirle a' b'asairt go cruaid
Ar éan'main ar noit'ceair do f'luzaó gan truaí
Aét reairt go d'ílir le can'main buir n'gaoil,
'S ní f'uirge rí an b'ár go d'í deiread an t-faozail.

3.
D'aindeoin gac ionnruide d'á d'cuzaó le naimar,
A éairt f'eimí luac'mar do r'púnead o'n n'gaeóeal—
Ní g'eillirí r' éoróe go b'raza r' an buair
Tar gac reall a' r' éaseóir a d' f'eaopaó é 'ruaz'.

6.
Ó, t'ogair a b'atac go h-áir m'ran t'ir,
'S bíod l'itreaóa m'ar'annac r'píobé' ar gac c'roide—
Ní t'péirfeam an g'aeóilz an f'airt 'r' béim' beó
Can'main m'uirneac ar noit'ce ní t'péirfeam go deó.

4.
Ó, t'ogair buir n'gac, leat'muigíó can'main na m'beann,
A' r' cluintear a f'uaim ar f'ead m'ónar a' r' g'leann.
Aro-f'eimíó a clú-ran i m'b'aróacé 'r' i g'ceól
A' r' ná leigíó le comuig'íó i m'arlad go deó.

5.
A éanna na n'gaeóeal bíod' reairm'ac d'lué
Le g'uailm' a céile a' g'coraint gac clúé
Ó, reairt go g'airceamail le can'main buir n'gaoil
A' r' ná t'péiríó an g'aeóilz anoir ná go b'ráé.

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LARK IN THE CLEAR AIR (F & A \flat)	<i>Esposito</i>
MAVOURNEEN MINE	<i>Esposito</i>
THE HEATHER GLEN	<i>Esposito</i>
O HUSH O!	<i>Esposito</i>
GREEN SPRIGS	<i>Alicia Needham</i>
IRISH CRADLE SONG (D \flat & E \flat)	<i>Alicia Needham</i>
WAITING FOR THE MAY	<i>Alicia Needham</i>
ASTHOREEN	<i>A. S. Caldwell</i>
CHILD OF MY HEART	<i>O'Brien Butler</i>
MY LITTLE RED COLLEEN	<i>O'Brien Butler</i>
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Drumcollilier "
Eileen Oge; or the Pride of Petravore "
Emigrant's Letter, The "
Flanagan's Flying Machine "
Jim Whelehan's Automobile "
Letter from Mary of Mourne, A *David Buchan*
(A Reply to the "Mountains o' Mourne")

Little Bridget Flynn *Percy French*
Mat Hannigan's Aunt "
M'Breen's Heifer "
Mick's Hotel "
Mountains o' Mourne, The "
Night Miss Cooney Eloped, The "
Phil the Fluter's Ball "
Slattery's Mounted Fut "

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Eamonn an Chruic 1 Part arr. *J. F. Larchet*,
Eibhlín a Rúin arr. *Hardebeck*,
Fáilte Romáir go hÉirinn 1 Part *J. F. Larchet*,
Máire héal Áé Aninarr arr. *b. MacRuairí*,
Seán Ó Duibh an Gleanna arr. *Hardebeck*,
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Suantraíone arr. *Palmer*,
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